

UNIVERSITY OF WISCONSIN

OSHKOSH
Department of Music

Presents

a Senior Voice Recital

Victoria Kovall
mezzo soprano

Herb Berendsen, piano

Program

O Thou that Tellest from <i>Messiah</i>	George Frideric Handel (1685-1759)
<i>The Marriage of Figaro</i> Non So Piu Cosa Son Voi Che Sapete	Wolfgang Amadeus Mozart (1756-1791)
Abschied Von Frankreich Gebet	Robert Schumann (1810-1856)
Widmung Ich hab' in Penna Einen Liebsten Wohen	Hugo Wolf (1860-1903)
Som en Våg Med En Primula Veris En Vacker Höstdag	Gunnar de Frumerie (1908-1987) Edvard Grieg (1843-1907) Elfrida Andrée (1841-1929)
Nyet Tolko tot kto znal Son Vesennije Vody	Pyotr Ilyich Tchaikovsky (1840-1893) Sergei Rachmaninoff (1873-1943)

INTERMISSION

Chanson Triste Automne Si Le Bonheur from <i>Faust</i>	Henri Duparc (1848-1933) Gabriel Fauré (1845-1924) Charles Gounod (1818-1893)
Music I Heard with You Loveliest of Trees The Green Dog	Gordon Binkerd (1916-2003) John Duke (1899-1984) Herbert Kingsley (1858-1937)
I Could Have Danced All Night from <i>My Fair Lady</i> Home from <i>Beauty and the Beast</i> Stay from <i>Amélie</i> A Summer in Ohio from <i>The Last Five Years</i>	Frederick Loewe (1901-1988) Alan Menken (b. 1950) Daniel Messé Jason Robert Brown (b. 1970)

*As a courtesy to the artists and to those in attendance,
please silence all electronic devices.*

Victoria is from the studio of Dr. Anna Hersey.

This recital is in partial fulfillment of the Bachelor of Music degree
with an emphasis in Music Business and Audio Production.

For additional events, visit the University of Wisconsin Oshkosh
Music Department website at:

<https://uwosh.edu/music/community/calendar>

Saturday, April 9, 2022
Arts & Communication Center

7:00 PM
Music Hall

**Tori Kovall
Senior Recital
April 9, 2022**

Program Notes & Translations

“O thou that tellest Good Tidings to Zion” from *Messiah*

Composed by George Frideric Handel (1685-1759)

Text by Charles Jennens (1700-1773)

George Friedreich Handel was born on February 23, 1685, in Halle, Germany, into a middle-class family. Handel grew to be one of the most influential composers during the Baroque era. He is known for his opera's oratorios, anthems, and organ concertos. *The Messiah*, an oratorio, is one of his most well-known works of art, composed in 1741.

Charles Jennens, who worked alongside Handel for previous oratorios, provided *The Messiah's* text. This text from the King James Version of the Bible and the Book of Common Prayer is a collection of scripture.

“O thou that tellest Good Tidings to Zion” is a combination of movement 9 and 10 in *The Messiah* containing psalms from Isaiah 40:9-60:1, exclaiming that God is here, so do not be afraid!

“O Thou that tellest Good Tidings to Zion”

O thou that tellest good tidings to Zion
get thee up into the high mountain,

O thou that tellest good tidings to Zion,
get thee up into the high mountain,
get thee up into the high mountain,

O thou that tellest good tidings to Jerusalem,
lift up thy voice with strength, lift it up, be not afraid
say unto the cities of Judah,
say unto the cities of Judah:
Behold your God, behold your God!
Say unto the cities of Judah:
Behold your God, behold your God, behold your God!

O thou that tellest good tidings to Zion,
arise, shine, for thy light is come,
arise, arise, arise, shine, for thy light is come
and the glory of the Lord,
the glory of the Lord is risen, is risen upon thee, is risen upon thee,
the glory, the glory, the glory of the Lord is risen upon thee.

Works from *The Marriage of Figaro*

“Non so più cosa son”

Composed by Wolfgang Mozart (1756-1791)

Text by Lorenzo Da Ponte (1749-1838)

Wolfgang Mozart was one of the significant and influential composers of the Classical period. Born in Austria on January 27, 1756, Mozart went on to compose some of the most well-known classical pieces of today, such as Requiem, Symphony No. 41, The Jupiter Symphony, Sonata No. 11, Rondo Alla Turca. He has also composed multiple operas such as “The Magic Flute,” “Don Giovanni,” and *The Marriage of Figaro*. *The Marriage of Figaro* was originally written by Pierre-Augustin Caron de Beaumarchais in 1778.

Pierre-Augustin Caron de Beaumarchais was born on January 24, 1732, in Paris, France. He had many roles throughout his life, such as being a publisher, musician, and playwright. Beaumarchais’s play, *La folle journee, ou le Marriage de Figaro*, is the basis for *The Marriage of Figaro*. During the revolution, the play caused anger from the aristocracy due to its plot, servants rebelling against their employers, which caused the play to be banned in several cities across Europe.

Lorenzo Da Ponte was one of the most popular librettists of his time. He was born in 1749 in the Republic of Venice. He wrote in several languages such as French, German, Spanish, and Italian. A common practice among librettists was to create works of pre-existing plots.

In “Non-So Piu Cosa Son,” Cherubino, a young man filled with intense hormones, exclaims his love for Susanna to the Countess

“Non so Piu Cosa Son”

*Non so piu cosa son cosa faccio
Or di foco, ora sono di ghiaccio
Ogni donna cangiar di colore,
Ogni donna mi fa palpitar.
Solo ai nomi d'amo, di diletto,
Mi si turba, mi s'altera il petto
E a parlare mi Sforza d'amore
Un desio ch'io non posso spiegar.*

*Parlo d'amor vegliando,
Parlo d'amor sognando,
all'acqua, all'ombre, ai monti,
ai Fiori, all'erbe, ai fonti,
all'eco, all'aria', ai venti,
che il suon de' vani accenti
portano via con sé*

*E se non ho chi m'oda.
Parlo d'amor con me*

“I no longer know what I am or what I do”

I don't know anymore what I am, what I'm
doing,
Now I am burning hot, now I am ice cold,
Every woman makes me change color,
Every woman makes me tremble.
At the mere words of love, of delight,
My heart is troubled, is upset,
And to speak of love
A desire forces me, which I cannot explain.

I speak of love when I am awake,
I speak of love when I am dreaming,
To the water, to the shade, to the mountains,
To the flowers, to the grass, to the springs,
To the echo, to the air, to the winds
Which carry away with them
The sound of futile words.

And, when I have nobody who listens to me
I speak of love to myself

~Translation by © Martial and Eta Singher

“Voi Che Sapete”

**Composed by Wolfgang Mozart (1756-1791)
Text by Lorenzo Da Ponte (1749-1838)**

In this scene of “The Marriage of Figaro,” Cherubino is accompanied on guitar by Susanna. He will sing to the Countess of his love for her, similar to “Non-So Piu Cosa Son,” whom he was singing to Susanna.

“Voi che Sapete”

*Voi, che sapete che cosa è amor,
Donne, vedete s'io l'ho nel cor!
Quello ch'io provo, vi ridirò,
È per me nuovo; capir nol so.
Sento un affetto pien di desir,
Ch'ora e diletto, ch'ora e martir.
Gelo, e poi sento l'alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tiene, non so cos'è*

*Sospiro e gemo senza voler,
Palpito e tremo senza saper,
Non trovo pace notte nè dì,
Ma pur mi piace languir così!*

You Know what Love is

You, who know what love is,
Ladies, look if I have it in my heart.
What I feel, I shall tell you,
It is new to me; I don't understand it.
I feel an emotion full of desire,
Which now is a delight, and now is a torment.
I am freezing, and then I feel my soul afire,
and in an instant, I return to freezing.
I am looking for something out of myself,
I don't know who holds it, I don't know what it is.

I sigh and moan without wanting to,
I quiver and tremble without knowing it,
I don't find peace either night or day,
And yet I enjoy languishing like that.

~Translation by © Martial and Eta Singher

Gedicht der Königin Maria Stuart

1. Abschied Von Frankreich

**Poetry by Mary Stuart (1542-1587)
Composed by Robert Schumann (1810-1856)**

The piece, “Abschied Von Frankreich” is the first song of a song cycle composed by Robert Schumann titled *Gedicht der Königin Maria Stuart*. This particular song cycle was Schumann's last, written in December 1852. The song cycle provides poems from the Queen of Scots tragic life. The sad life of Mary Stuart began when, just six days after being born, she was crowned Queen, which was not found in her favor. She then was forced into an engagement at age five, then widowed by age eighteen, leaving her homeland of France alone.

In the piece, “Abschied Von Frankreich,” Schumann describes the departing of the Queen from her homeland. This piece exerts a bittersweet emotion, which is portrayed through the text. The poetry was written by Mary Stuart, The Queen of Scotland.

Abschied Von Frankreich

*Ich zieh' dahin dahin!
Ade, mein fröhlich Frankenland,*

*Wo ich die liebste Heimat fand,
Du meiner Kindheit Pflegerin!
Ade, du Land, du schöne Zeit.
Mich treent das Boot vom Glück so weit!*

*Doch trägt's die Hälfte nur von mir;
Ein Teil für immer bleibt dein,
Mein fröhlich Land, der sage dir,
Des andern eingedenk zu sein! Ade! Ade!*

Farewell to France

I travel away!
Adieu, my joyful France,

Where I found the dearest home,
Thou, who tended to me in childhood.
Adieu, thou land, thou lovely time.
The boat is carrying me so far away from happiness!

But it bears only half of me:
One part shall ever remain thine,
My joyful land, and may that part urge thee
To remember the other part! Adieu, Adieu

~Translation © Sharon Krebs, reprinted with
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2. Gebet

Text by Mary Stuart

Composed by Robert Schumann (1810-1856)

“Gebet” is the fifth song of the song cycle “Gedichte der Königin Maria Stuart” attributed to Queen of Scots. The origin of this poem was supposedly written hours before Mary would be executed on February 8, 1587; she was forty-five.

Gebet

*O Gott, mein Gebieter,
Ich hoffe auf Dich!
O Jesu, Geliebter,
Nun rette Du mich!
Im harten Gefängnis,
In schlimmer Bedrängnis
Ersehne ich Dich;*

Prayer

O Lord God,
I put my trust in thee!
O beloved Jesus,
Rescue me
In my harsh prison
In dire affliction
I long for thee

*In Klagen, dir klagend,
Im Staube verzagend,
Erhör, ich beschwöre,
Und rette Du mich!*

Lamenting I cry to thee
Despairing in the dust
Hearken, I implore thee
And rescue me

~Translation © Richard Stokes

“Widmung”

Text by Friedrich Rückert (1788-1866)

Composed by Robert Schumann (1810-1856)

Robert Schumann was born in 1810 in Zwickau, Germany, and became one of the most well-known composers during the early Romantic era. Schumann was primarily known for composing solo pieces, yet he did write the occasional chamber and orchestral pieces. Cycles of miniatures, meaning songs without words, were works among his piano compositions that were received highly.

Friedrich Rückert was a German poet and translator during the 1800s. Rückert arranged over fifty of his poems in connection to Schumann’s compositions.

The piece, “Widmung,” was written in dedication to Schumann’s wife, Clara, as a wedding gift. This piece evokes strong emotions of love and security.

Widmung

*Du meine Seele, du mein Herz,
Du mein Wonn’, o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!*

*Du bist die Ruh, du bist der Frieden,
Du bist von Himmel mir beschieden.
Dass du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklart,
Du hebt mich liebend über mich,
Mein gutter Geist, mein bess’res Ich!*

Dedication

You my soul, you my heart,
You my bliss, O you my pain,
You the world in which I live,
You my heaven, in which I float,
O you my grave, into which
I eternally cast my grief!

You are rest; you are peace,
You are bestowed upon me from heaven.
That you love me gives me my worth,
Your gaze transfigures me,
You raise me lovingly above myself,
My good spirit, my better self!

~Translation © Emily Ezust

“Ich hab’ in Penna Einen Liebsten Wohnen”
Text by Paul Johann Ludwig von Heyse (1830-1914)
Composed by Hugo Wolf (1860-1903)

Hugo Filipp Jakob Wolf was born in 1860 on March 13 in Windischgraz, Styria. Wolf composed many pieces in Austria, specifically art songs, also known as Lieder. Growing up, Wolf had many obstacles to face, such as catching syphilis in a brothel in 1878, which later was the causation of his insanity and early death. Wolf composed music throughout his life through bursts of spontaneous songwriting. In 1896, he wrote “Ich hab’ in Penna einen Liebsten wohnen” a piece proclaiming the character’s many lovers located in different cities throughout Italy.

The poet, Paul von Heyse, was born in Berlin, Germany, in 1860. He was a well-respected German writer and translator. He participated in two well-known literary societies, the *Tunnel über der Spree* and *Die krokodile*. He was known for his novels, poetry, short stories, and dramas. An element that I like about this piece is the upbeat and flirtatious aspect of the text.

Ich hab’ in Penna einen Liebsten wohnen

Ich hab’ in Penna einen Liebsten wohnen,
In der Maremmeneb’ne einen andern,
Einen im schonen Hafen von Ancona,
Zum vierten muscc ich nach Viterbo
wandern;
Ein andrer wohnt in Casentino dort,
Der nachste lebt mit mir am selben Ort,
Und Wieder einen hab’ich in Magione,
Vier in La Fratta, zehn in Castiglione.

I have one lover living in Penna.

I have one lover living in Penna,
Another in the plain of Maremma,
One in the beautiful port of Ancona,
For the fourth, I must go to Viterbo;

Another lives over in Casentino,
The next with me in my own town,
And I’ve yet another in Magione,
Four in La Fratta, ten in Castiglione.

~Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

“Som en Våg” from *Hjärtats Sång*
Text by Pär Lagerkvist (1891-1974)
Composed by Gunnar de Frumerie (1908-1987)

Gunnar de Frumerie’s primary instrument was piano. He composed many of his compositions, such as the song cycle *Hjärtats Sång*, displaying his broad range of compositional styles that shift from minimalistic and straightforward to complex. “Som en Våg” represents his simple style of composing, in which the accompanist is light, slow, and steady. Pär Lagerkvist was a Swedish author who wrote poetry, among many other works. Lagerkvist was awarded the Nobel Prize in literature in 1951.

Som en Våg

*Som en våg, sköljd upp mot stranden,
Vilar du hos mig.
När jag smeker dig med handen
Skälver havet ini dig.
Djupa hav, som födde dig.
Kom intill mig, nära till mig,
Djup som blivit du.
Detta som inom dig skälver
Är ditt hjärta ju,
År ett månskohjärta ju.*

As a Wave

As a wave washed up on the shore,
You rest beside me.
When I caress you with my hand
The sea trembles within you.
Deep-sea, which gave birth to you.
Come beside me, closer to me,
Depth that has become you.
That which trembles within you
is surely your heart,
Is surely a human heart.

~Translation © Anna Hersey

“Med En Primula Veris” Text by John Paulsen (1851-1924) Composed by Edvard Grieg (1843-1907)

Edvard Grieg was one of the most essential Scandinavian composers of his time. He composed miniatures that are still enjoyed today. Grieg is known for his most famous work, *Piano Concerto in A minor*, which tied styles of Schumann and Brahms with a Norwegian folk style. Edvard Grieg was well known for his romanticism, the mixture of German and Scandinavian Romantic styles.

John Paulsen was a friend of Edvard Grieg. Paulsen wrote many poems in his day, which provided Grieg text for his compositions. The piece “Med En Primula Veris,” is an expression of love, the welcoming of spring brings a fresh and warm tone to this piece.

Med En Primula Veris

*Du Vårens milde, skjønnne Barn,
Tag Vårens første Blomme,
Og kast den ey, fordi du ved,
At Somrens Roser komme.*

*Ak, vist er Somren lys og smuk
Og rig er Livets Høst,*

With a Primrose of Spring

You mild spring, beautiful child,
Take the first spring plum,
And cast it not aside, because you know
That Summer’s roses come.

Alas bright and beautiful is summer’s light
And rich is life’s harvest,

*Men Våren er den dejligste
Med Elskovs Leg og Lyst.*

*Og du og jeg, min ranke Mø,
Står jo I Vårens Rødme!
Så tag da min Blomst,*

Men giv igjen dit unge Hjertes Sødme

But spring is lovelier
with the pleasure and caprice of love.

And you and I, my slender maiden,
Are we not flushed with the spring?
So take my flower

and give back your young heart's sweetness

~Translation © Paul Hindemith

“En Vacker Höstdag”
Text by Sven Adolf Hedlund (1821-1900)
Composer by Elfrida Andrée (1841-1929)

Elfrida Andrée was born in Sweden in 1841. Andrée accomplished much throughout her life. As a professional musician during the Romantic period, Andrée was the first woman in her country to perform as a cathedral organist, conduct a full orchestra, and compose orchestral and large-scale chamber music. Although, as a woman during her time, being a musician was not an easy task. Particular works of hers were not performed or were performed long after her passing. Furthermore, Andrée was concerned that “members of the Stockholm Philharmonic Orchestra, annoyed to perform a symphony by a woman, sabotaged this performance: at one point, the violins performed a measure off from the rest of the orchestra” (Knoll). Elfrida Andrée pursued gender equality when taking up the role of composing for orchestra and chamber ensembles. The text was written by Sven Adolf Hedlund, the editor in chief of Göteborgs Handels sjöfartstidning. He was a well-known politician and journalist of his time and he was involved in Gothenburg's art life. “En Vacker Höstdag” is among the many shorter pieces she wrote, expressing the joy and excitement of a beautiful fall day.

En Vacker Höstdag

*Säg dock eom ej en sådan dag är skön!
Hur tyst och stilla intet lövblad skälver
En ensam fågel kvittrar
Nyfödd grön star gräsets matta*

*Högbla Himmel hälver sig kring en jord
Som uti andakt beder
Och filfullt glad
Till vila sig bereder*

A Beautiful Autumn Day

Tell me, if such a day isn't beautiful!
How quiet and still, not a leaf shivering
A lonely bird sings
Newborn green the grass

High and blue the Heaven, above an earth
Mindful praying
And full of joy and peace
Preparing to rest

~Translation © Hélène Lindqvist and Philipp Vogler

“Nyet tolko tot kto znal”
Text by Lev Alexandrovich Mei (1822-1862)
Composed by Pyotr Ilyich Tchaikovsky (1893-1893)

Tchaikovsky is one of the most prominent Russian composers of all time. He was born in Votkinsk, at the borders of the Vyatka Province. He composed many pieces that are still popular today, such as The Nutcracker ballet, which premiered in St. Petersburg in 1892, and his sixth symphony, the *Pathetic*. Though overlooked, Tchaikovsky was known for his distinctive compositional form due to his warm, dramatic melodies and picturesque orchestrations that many people praised.

The text of this piece, written by Alexandrovich Mei, originally comes from Johann Wolfgang von Goethe’s *Wilhelm Meister’s Apprenticeship*. Tchaikovsky has composed many of these stories from the Mignon Lied, including “None but the Lonely Heart,” written in 1869.

Nyet tolko tot kto znal

*Net, tol’ko tot,
Kto znal svidan’ja, zhazhdu,
Poymjot, kak ja stradal
I kak ja strazhdu.*

*Glijazhu ja vdal’ ...
Net sil, tusknejet oko ...
Akh, kto menja ljubil
I znal- daleko!*

Akh, tol’ko tot

None but the Lonely Heart

No, only one who has known
What it is to long for one’s beloved
Can know how I have suffered
And how I suffer still.

I gaze into the distant – but my
strength fails me,
My sight grows dim...
Ah, the one who loved me
And knew me is far away now!

My breast is all aflame – whoever has known.

~Translation © Philip Ross Bullock

“Son”
Text by Heinrich Hein (1797-1856)
Composed by Sergei Rachmaninoff (1873-1943)

Rachmaninoff was one of the most distinguished musicians of his time. On April 1, 1873, Sergei Rachmaninoff was born in Novgorod, Russia. Rachmaninoff was a composer, pianist, and conductor. Unlike many composers during his time, he had a unique, memorable style that was not always accepted. At one time, Rachmaninoff’s music was met with dissatisfaction by critics, musicologists, and professional musicians. Today, he is celebrated worldwide for his more modern-Romantic style.

Heinrich Heine was a German poet, an Avant-Garde of his time during the nineteenth century. He was born on December 13, 1797. The Romantic era mainly influenced Heine's style. Rachmaninoff put much of his poetry into his compositions. The Russian symbolist movement inspired the poetry of this piece in the late nineteenth and early twentieth centuries. Rachmaninoff was inspired to find a new style of composing, which led to an "almost impressionistic musical language" that matched the ideas of the Russian symbolists. This piece is driven by nostalgic emotions for the performer's hometown. The accompaniment of this piece from op. 38 features "ambiguous harmonies".

Son

I u menja byl kraj rodnoj;
Prekrasen on!
Tam jel'kachalas' nado mnoj...
No to byl son!

Sem'ja družej zhiva byla.
So vsekh storon
Zvuchali mne ljubvi slova
No to byl son!

A Dream

I, too had a native land,
Which was so beautiful!
A fir tree swayed over me there...
But that was a dream!

A clan of friends still lived then,
Surrounding me on all sides
And speaking words of love to me...
But that was a dream!

~Translation © Philip Ross Bullock

"Vesennije Vody"

Text by Fyodor Tyutchev (1803-1873)

Composed by Sergei Rachmaninoff (1873-1943)

Rachmaninoff was known for many famous orchestral compositions and operas, composing over 80 songs. His choice of text for these songs was from works of well-known Russian Romantics. "Spring Torrents" is from the *12 Romances*, op. 14, completed in 1896. The set is focused on the expressions of love or grief, but for "Spring Torrents" along with *Pora!* ('Tis time!), are focused more on an individualistic style. Fyodor Tyutchev was a Russian lyric poet. The eighteenth century models influenced him. His poems were mainly focused on nature. He was the first poet to translate Heine's work into Russian. The piano accompanist to the pieces Op. 14 has been described as "often overpowering." The accompaniment for "Spring Torrents" is among the many pieces to be considered of "orchestral proportions."

Vesenniye Vody

*Jeschó fpa-ljáh biléjet snék
A vódy ush visnóy shumját
Bigút ee búdjat sónyj brék*

Spring Waters

The fields are still covered with white snow.
But the streams are already rolling in a spring mood,
Running and awakening the sleepy shore,

*Bigút ee bléshut ee glasját
Aní glasját vasfé kantsý
Visná eedjót, Visná eedjót
My maladó j visný gantsý
Aná nas výslala fperjót
Visná eedjót, visná eedjót
Ee tíhíh, t'óplyh májskih d'něj
Rumjányj, svétlyj haravót
Talpítsja vésila zaněj*

Running and glittering and announcing loudly.
They are announcing loudly to every corner:
“Spring is coming, spring is coming!
We are the messengers of young spring,
She has sent us ahead,
Spring is coming, spring is coming!”
And the quiet, warm May days,
In a rosy, bright dancing circle.
Follow her, merrily crowded.

~Translation © Yuri Mitelman

“Chanson Triste”

Text by Jean Lahor (1840-1909)

Composed by Henri Duparc (1848-1933)

Henri Duparc was a well-known French composer of the late Romantic period. Due to health problems, Duparc only composed around sixteen songs, mainly written during his twenties. Unfortunately, Duparc was very self-critical, destroying many of his first works like many artists. These fifteen pieces are considered the “finest products of 20th-century lyricism” such as “Invitation au voyage” and “Phydile.”

Jean Lahor was born in Cormeilles-en-Parisis and later became a symbolist poet instead of pursuing a career in Law. Lahor was considered pessimistic, but his poem “Chanson Triste” provided hope that “love can cure the suffering poet.” A particular fact about many of Duparc’s pieces, including this, is that it is essential to focus on the accompaniment and the singer due to their significance. The accompaniment’s smooth, slow, and intimate feeling sets up the singer to seize the right mood.

Chanson Triste

*Dans ton cœur dort un clair de lune,
Un doux clair de lune d’été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté,*

*J’oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.*

*Tu prendras ma tête malade,
Oh! Quelquefois sur tes genoux,*

Song of Sadness

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.

I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.

You will rest my poor head,
Ah! Sometimes on your lap,

*Et lui diras une ballade
Qui semblera parler de nous;*

*Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que peut-être je guérirai.*

And recite to it a ballad
That will seem to speak of us;

And from your eyes full of sorrow,
From your eyes, I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

~Translation © Richard Stokes

“Automne”

**Text by Armand Silvestre (1837-1901)
Composed by Gabriel Fauré (1845-1924)**

Gabriel Fauré was an organist, teacher, and one of the most admired French composers of his time, influencing many composers of the twentieth century. Fauré was born in Pamiers, France, where he has a great career of teaching, composing, and playing music. Unfortunately, Fauré was deaf for the last twenty years of his life, prohibiting him from even hearing his music. Unlike many composers, Fauré was known for his experimental styles, with surprising harmonies constantly refining. He composed many operas, orchestrations, chamber music, piano, and songs. Still, He was most notably remembered for his art songs that consisted of pieces with “remarkable use of chromaticism and text-painting when changing texture.” Armand Silvestre was born in Paris, France, in 1837. He was a 19th-century French poet and contour. Many of his poems are set to Fauré’s music.

Automne

*Automne au ciel brumeux, aux horizons navrants,
Aux rapides couchants, aux aurores pâlies,
Je regarde couler, comme l’eau du torrent,
Tes jours faits de mélancolie.*

*Sur l’aile des regrets mes esprits emportés,
Comme s’il se pouvait que notre âge renaisse!
Parcourent, en rêvant, les coteaux enchantés
Où j’ai souri ma jeunesse.*

*Je sens, au clair soleil du souvenir vainqueur
Refleurir en bouquet les roses déliées
Et monter à mes yeux des larmes, qu’en mon cœur,
Mes vingt ans avaient oubliées!*

Autumn

Autumn of misty skies and heartbreaking horizons,
Of swift sunsets and pale dawns,
I watch flow by, like torrential water,
Your days imbued with melancholy.

My thoughts, borne away on the wings of regret,
As though our time could come round again!
Roam in reverie the enchanted hills,
Where long ago my youth once smiled.

In the bright sun of triumphant memory
I feel untied roses reflower in bouquets,
And tears rise to my eyes, which in my heart
At twenty had been forgotten!

~Translation © Richard Stokes, author of *A French Song Companion* (Oxford, 2000)

“Si le Bonheur” from *Faust*
Text by Jules Barbier (1825-1901)
Composed by Charles Gounod (1818-1893)

Charles Gounod was one of the well-known French composers during the 1800s. His works consisted of operas, oratorios, cantatas, and orchestras. Several were unsuccessful among the many operas that Gounod composed until *Faust*, written in 1859. Gounod was mainly a lyrical composer. Jules Barbier was a French poet, writer, and librettist.

The opera, *Faust*, is a five-act opera based on Goethe’s poem. The opera was initially an opera-comique with dialogue. Other famous composers such as Robert Schumann, Franz Liszt, and Richard Wagner have used Goethe’s drama.

In act four, scene one, Siebel, a young man, sings to Marguerite, a woman in distress whom he loves. He sings to comfort her, promising to avenge whatever wrongs were committed against her.

Si le Bonheur

*Si le bonheur à sourire t’invite,
Joyeux alors je sens un doux émoi;
Si la douleur t’accable, Marguerite,
je pleure alors, je pleure comme toi!*

*Comme deux fleurs sur une même tige,
Notre destin suivant le même cours,
De tes chagrins en frère je m’afflige,
Comme une soeur je t’aimerai toujours,*

When in thy Vision

If happiness makes you smile,
In ready joy, I too feel sweet delight;
If despair loads you down, Marguerite,
I at once weep like you.

Like two blossoms on one stem,
Our destiny follows the same line;
Your sorrows are mine as if I were your brother;
I will always love you as if you were my sister!

~Translation © Linda Godry, reprinted with permission from the LiederNet Archive

“Music I Heard with You”
Composed Gordon Binkerd (1916-2003)

Gordon Binkerd was one of the prolific American classical composer and pianist. He was born on May 22, 1916, in Lynch, Nebraska. Like many other composers, Binkerd was a harsh critic of his work and destroyed many of his early works. His works consist of compositions for orchestra, choral, solo song, keyboard, and instrumental chamber literature. This particular piece is a beautiful and expressive piece that I have always found joy in when performing.

Music I Heard with You

Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without all is desolate-
All at once was so beautiful is dead.
Your hands once touched this table and this silver
And I have seen your fingers hold this glass;
These things do not remember you, beloved.
And yet your touch upon them shall not pass.
For it was in my heart you mov'd among them,
And blessed them with your hands and with your eyes,
And in my heart, they will remember always.
They knew you once-
Oh beautiful and wise.

“Loveliest of Trees”
Text by Alfred Edward Housman (1859-1936)
Composed by John Duke (1899-1984)

John Duke was an American composer and pianist. He was born in Cumberland, Maryland. Duke is best known for his contemporary American art songs. His pieces consist of standard harmonies, with compositional techniques of the modern-day that emphasize text painting and color. Furthermore, he focuses expression in the vocal line.

Alfred Housman was one of the more popular English poets. He was born in Worcestershire, England, and at the age of twelve experienced the passing of his mother, which greatly affected him. It is known that many of his poems had a reoccurring theme of ‘time and the inevitability of death, which is expressed in this piece, *Loveliest of Trees*. The text “Twenty will not come again” explains how time has come and will never be repeated. Another example of Housman’s theme is how another spring has come and gone yet again.

Loveliest of Trees

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.
Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.
And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

The Green Dog **Text by Unknown** **Composed by Herbert Kingsley (1858-1937)**

There is little information regarding Herbert Kingsley's life. He wrote "The Green Dog" and a ballet called *Terminal*. This ballet is the only other known work other than "The Green Dog". The style of *Terminal* is upbeat, light, and jazzy. Among the scarce information regarding Kingsley, it is known that he attended the Eastman School of Music. "The Green Dog" has always been a fun piece for me to sing, with its light and silly context.

The Green Dog

If my dog were green
I never would be seen
Without a sea-green bonnet
With an enormous feather upon it,

Shoes of leaf-green,
Hose of tea-green,
Coat of apple-green,
Gloves of bottle-green,
In fact, I never would be seen
Except in green
If my dog were green.

But, alas! No matter what you've heard,
The facts are consistently absurd,
For my dog isn't green,
And, what sets the matter even more agog-
I haven't any dog!

**“I Could Have Danced All Night” from, *My Fair Lady*
Composed by Frederick Loewe (1901-1988)**

Frederik Loewe was another great stage and film songwriter, successful in the world of Broadway. He was born in Berlin, Germany, and grew up with a solid musical family. Loewe started at the age of 13 performing with the Berlin Symphony on the piano, and not only two years later, he was writing his first hit song, *Katrina*. He wrote several immensely popular musicals such as *The Little Prince*, *An American in Paris*, and *Camelot*.

My Fair Lady is considered one of the glories of American theatre. The success of this Broadway show was uncommon due to its lack of love story, more dialogue than music, and that there is nothing American about this show, yet it is one of the classics. The theme of this show is also unusual in that Loewe blended operetta, British music hall, and musical comedy. The piece “I Could Have Danced All Night” is a fun, upbeat piece where the main character Liza is celebrating the success of perfecting her English speech.

I Could Have Danced All Night

Bed! Bed! I couldn't go to bed!
My head's too light to try to set it down!
Sleep! Sleep!
I couldn't sleep tonight.
Not for all the jewels in the crown!
I could have danced all night!
And still have begged for more.
I could have spread my wings
And done a thousand things
I've never done before
I'll never know
What made it so exciting;
Why all at once
My heart took flight
I only know when he
Began to dance with me
I could have danced, danced, danced
All night!

**“Home” from, *Beauty and the Beast*
Composed by Alan Menken (1950-)**

Alan Menken is one of the most successful and versatile stage and film composer since the golden age of movie musicals. Menken was born in New Rochelle, New York, where he grew up and studied at New York University. He began writing music for Sesame Street and then worked his way up the ladder to bigger and better opportunities, such as writing the famous musical *Little Shop of Horrors*. From there, he went on to compose for many more well-known movies and musicals such as *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, and *Newsies*. His music is described as “very tuneful, rich in harmonies, and captures the flavor of the period and locations.”

“Beauty and the Beast” was initially known for its Disney production but eventually found its way on Broadway. Pieces such as “Home”, “If I Can’t Love Her”, and “Human Again” were songs cut from the movie version but found their way back into the Broadway version, thanks to Alan Menken. Critics received the musical poorly, but audiences raved about the show, which ran for 5,461 performances.

Home

Yes, I made the choice for papa, I will stay.
But I don’t deserve to lose my freedom in this
way
You monster!

If you think that what you’ve done is right
Well then, you’re a fool, think again

Is this home?
Is this where I should learn to be happy?
Never dreamed
That a home could be dark and cold

I was told
Every day in my childhood
Even when we grow old
“Home will be where the heart is”
Never were words so true
My hearts far, far away
Home is too

Is this home?
Am I here for a day or forever?
Shut away
From the world until who knows when
Oh, but then, as my life has been altered
Once it can change again
Build higher walls around me
Change every lock and key
Nothing lasts, nothing holds all of me
My hearts far, far away
Home and free

“Stay” from, *Amélie*
Composed by Daniel Messé

Daniel Messé is a composer and lyricist. He worked in collaboration with Craig Lucas, the author of the book *Amélie*, and Nathan Tysen, the co-lyricist, to compose the music and lyrics for the musical adaptation of *Amélie*, which was initially a French film. This musical debuted on Broadway in 2017. Along with composing *Amélie*, he wrote other successful musicals such as *Prelude to a Kiss* and *Twelfth Night*.

Amélie is about a young girl named Amélie Poulain and her adventures in Paris. She experiences new friendships, new joys, and new love. In the piece, “Stay,” originally sung by both Amélie and her love interest Nino, she sings of the fear she feels about letting a new love into her life and wanting to keep the friendship she and Nino have already created.

Stay

Stay where you are
Don't come too close, and don't go too far
I'll make you count to 100, so I have a good chance to hide
Don't expect me to play fair
Move-in, I move even deeper inside
I like you right there, stay
I hear you coming, what can I do to
Drown out this drumming
No turning back now that you took the breadcrumbs
And I lost the way
And arrows fall out of thin air
Don't expect me to play fair
If I could just find the right words to say
Would you stay right there?
I like you right there!
Stay
Stay where you are!
Safe in a frame
Try to move closer, you'll only get halfway!
Pin down your heart, put out the flame
Don't come any closer but don't move away!

“A Summer in Ohio” from, *The Last Five Years*
Composed by Jason Robert Brown (1970-)

Jason Robert Brown has been named one of the most promising theatre songwriters, stage composer, and lyricist from the end of the twentieth century. He has written scores for both on and Off-Broadway. Brown was born in Ossining, New York, where he wrote songs early. He then attended Eastman School of Music in Rochester for a brief period until he quit and moved to Manhattan, where he would write for the theatre. His big break was with his first produced

musical, *Songs for a New World*, and from there, he composed other successful musicals such as the Broadway musical *Parade* and the Off-Broadway two-character musical *The Last Five Years*, which occurred in 2001.

The style of his music is “eclectic but mostly contemporary.” This Off-Broadway musical caught wind and ended up on the big screen, starring Anna Kendrick as Cathy Hyatt and Jeremy Jordan as Jamie Wellerstein. The main plot of the musical is about a failing marriage of a struggling actress and a successful writer and the perspectives of how each character is dealing with this hardship. In this song, *A Summer in Ohio*, Cathy sings of her frustrations with her acting career, where the running joke for many show business professions is that doing theatre in Ohio would be the dead-end to your career, which is Cathy’s case, is just that, her failing acting career.

A Summer in Ohio

I could have a mansion on a hill
I could lease a villa in Seville
But it wouldn’t be as nice
As a summer in Ohio
With a gay midget named Karl
Playing Tevye and Porgy

I could wander Paris after dark
Take a carriage ride through Central Park
But it wouldn’t be as nice
As a summer in Ohio
Where I’m sharing a room
With a “former” stripper and her snake: Wayne

I could have a satchel full of dollar bills
Cures for all the nation’s ills
Pills to make a lion purr;
I could be in line to be the British Queen
Look like I was seventeen
Still, I’m certain I’d prefer
To be going slowly batty
Forty miles east of Cincinnati

I could shove an ice pick in my eye
I could eat some fish from last July
But it wouldn’t be as awful
As a summer in Ohio
Without cable, hot water
Vietnamese food
Or you

I saw your book at a Borders in Kentucky
Under a sign that said “New and Recommended.”
I stole a look at your picture on the inside sleeve
And then I couldn’t leave

Richard, who was with me, got
uncharacteristically quiet
Then he said, "All things considered, I guess you
don't have to buy it."
So I smiled like Mona Lisa and I lay my Visa
down!
He wants me; he wants me
But he ain't gonna get me!
I've found my guiding light
I tell the stars each night:
"Look at me! Look at him! Son-of-a-bitch!
I guess I'm doing something right!
I finally got something right!"

No, it's not Nirvana, but it's on the way
I play "Anita" at the matinee
Then I'll get on my knees and pray
I can state in my next bio:
I'm never gonna go back to Ohio!

I could chew on tin foil for a spell!
I could get a root canal in Hell
But it wouldn't be as swell
As this summer is gonna be!
Cause the torture is just exquisite
While I'm waiting for you to visit
So hurry up, schmuck, get unstuck and get on the
scene!
Love
The Midget, the Stripper, Wayne the Snake
And Mrs. Jamie Wellerstein
That's me!